

BALLET CLUB BULLETIN

OF THE

STONE - CAMRYN SCHOOL

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Theatrically it looked like a bad season in New York ... while former S-C students, MARY SUE McCARTY, ALBERT FIORELLA, JACK WARNER, BILL GARY, LOUIS YETTER and DANIEL JOGALSKY preferred to "sit it out" in New York there were many more at home working ... JANICE RULE and NORMA DOGGETT, S-C alumni are dancing in "Miss Liberty" KELLY BROWN was active between summer stock and dancing with Ballet Theatre at Jacob's Pillow ... while there he danced LANG'S role in "Fancy Free" ... let's hope he has the chance to dance it here in Chicago ... SHIRLEY GOTTLIEB continues to dance with the Radio City Music Hall ballet where BETTINA ROSAY is the featured soloist ... SONIA WOJCIKOWSKA was married recently and will live in Montreal ... KIM MICHELL is thinking about marriage out in California while here at home SUE RANDALL is sporting a diamond ... the surprise of the year was ROSE VRUNO entering a convent ... over 40 of her pupils were absorbed in our school ... BONNIE WEST was in for classes for two weeks while dancing at the Chicago Theatre with her partner ... JACK TYGETT replaced ERIK BRAUN in the Rogers & Hammerstein show choreographed by BENTLEY STONE at the Sherman ... from there he went into the Blackhawk dancing with JANET CAMPBELL ... the New York City Opera Co. engaged BERENICE EVANS, SIGNE GUNDERSON and BUD TYGETT for the Opera ballet such as it is ... all will be happy to know that RALPH LINN will be with Ballet Theatre when they come to Chicago at Xmas ... naturally KELLY BROWN, JOHN KRIZA, RUTH ANN KOESUN, and ERIK BRAUN will be there too ... John and Ruth Ann before B-T rehearsals danced in the Cole Porter show at the Hotel New Yorker ... they have been replaced by KENNETH MCKENZIE and BETTA (Striegler) ST. JOHN ... before leaving Chicago, Kenneth and Mr. Stone were photographed by ANN BARZEL with the bust he sculptured while dancing at the College Inn ... JOAN GIFFORD has been taking care of a sick horse (really) and attending the

Stock show ... JOE SANDERS visited the studio when he was here with Ballet Russe ... the PAGE-STONE BALLET on its annual tour took dancers from the school ... the girls were JANET CAMPBELL, AUDRE DECHMANN, JOAN EHEMANN, BARBARA MC MURRAY, BARBARA SEAVIER, PATRICIA MAZUR, MAXINE FALLON and MITZI ZEPLIN ... the boys were JOE KAMINSKY; DARRELL NOTARA, JIM MOORE, and JOHN SHARPE ... the big voice pouring out of the studio while they were away was none other than BILLY REILLY ... the new assistant ... have you noticed ... our PAT and our VAL ... "tourjour gai tourjour gai" ... rehearsals have begun again for "Thunder in the Hills" which will be given sometime this spring ... watch for a PAGE-STONE-CAMRYN combination concert in the near future ... MAXINE FALLON has been engaged by Estelle Lutz for one of her concert tours next season ... Student teachers SHEILA REILLY, DOROTHY YOUNG, GERALDINE MANNING, SHIRLEY OLSEN, EDWIN TOEPELMAN, LORETTO WACHOWIAK, BARBARA SEAVIER and JANE OLSEN all report unusually large enrollments this year ... so you think you have it difficult getting to your classes, do you know that DONNA ROKNIK commutes from Hammond, GERALD SUCHARSKY from Milwaukee, DIANE SPIERBERG from Racine, ELAINE TRIPILIN and CHARLENE TAYLOR from Madison, MARY ANN NAUERT, PATTY DICHINSON and LANI WESTON from Rockford and CHAUNCE CONKLIN from Normal, Ill... ARTHA GRUHL was about town during the Sadler Wells season ... MR. STONE and MR. CAMRYN dined with MARY SKEAPING ballet Mistress of Sadler Wells during the week, she is a friend of our very special friend, MARGARET CRASKE.

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MY TRIP TO MILWAUKEE

or

"WHY I WON'T BOTHER WITH THE BALLET RUSSE ANYMORE." By BETSY ROSS
One of the most exciting moments at any

ballet performance happens when you see a new idea and a fresh point of view in the performance or the performers. Another rare moment is when the old traditional standards take a new and unexpected turn and come up smiling with a bright new look. Still another is to find yourself laughing out loud and having the time of your life. All these amazing events took place for me at the PAGE-STONE BALLET performance in Milwaukee last October, and I had a wonderful time. The company looks in fine fettle, is beautifully dressed and dances with a positive approach that usually comes with many years of experience.

"GIOCONDA" hasn't looked as exciting and gay since Verdi first sprung it ... an opening I missed. It turned up a colorful, stylized Venetian masque.

"REUNION", Mr. Stone's new ballet for Miss Page, Mr. Camryn and himself, is a highly stylized character study of three people of the whiffenpoof crowd who get together in the fullness of time and apparently talked things over. Their conclusion is an extremely worldly one, not for the happy ending, or white tights set, but completely adult and stylistically exciting. It is a very new, very thoroughbred ballet.

"BEAUTY AND THE BEAST", on the other hand is a case of old wine in a new bottle and fizzing like mad. Fresh from yawning thru two acts of "The Nutcracker", I was altogether enchanted.

"THE DIVERTISSEMENTS" are all bits of pared down perfection ...each and everyone worked to a point of highest possible projection. Mr. Camryn's own one-of-a-kind style, the dramatic loveliness of the Page Stone LIEBSTOD, SET OF THREE'S gaiety and the hilarity of ZEPHYR AND FLORA would make a success of any program. The combination makes a show to remember.

Miss Page, aside from being one of the most beautiful women on the stage today, has amazing versatility, a most thorough knowledge of whatever she is about, and the ability to project that knowledge and beauty to the very last row of the house. From the sophistication of REUNION to the believing innocence of BEAUTY, thru the exotic TROPIC and the fabulous comedy of VAISE CECILE is a scope that's positively global.

Also speaking of dramatic range, Mr. Stone has a large corner on the market. He has always been known as having the most perfect Classical technique on the stage or off it ... where unfortunately he seems to be most of the time. This perfected a clarity of movement which is the ultimate in balletic expression ... an unlimited dance vocabulary. Plus the fact, that while he is lyric, gallant and romantic and all the things he may be expected to be, he is a hilariously funny guy when he chooses.

Mr. Camryn's guest starring was in his best style. He has a knack for friendliness, gentle wit and grace that is just his alone. His work, of course, is everywhere in the company. I would like very much to see the company in repertoire in Chicago and there must be thousands like me. For a concluding remark, please return to the title, Love, Betsy Ross.

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RENTAL LIBRARY

Miss Baum announces that she has opened a rental library of books on ballet. Books may be had at the rate of 25¢ each per week. However, books cannot be renewed, or held out longer than one week.

Books include biographies, humor, technical, and some mystery books. Some of the titles are: SWAN LAKE, RUSSIAN BALLET, MAKING A DANCER, NIJINSKY, THEATRE STREET, THIRTY DOZEN MOONS, A SHORT HISTORY OF THE BALLET and THE COMPLETE HISTORY OF THE BALLET.

The Ballet Book Shop is located at 20 W. Jackson Blvd. Suite 1414.

THOUGHTS FOR A DANCER'S SCRAPBOOK

I have myself learned to look at my body as a house in which I must live until I die. I want it to be a fairly clean, comfortable house. I have to sleep there. My thoughts dwell there. If I let my body get too gross, if I gobble too much food, drink too much, get too fat, my house is an uncomfortable place in which to live.

..... Sherwood Anderson.

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Knowledge of a thing engenders love of it, the more exact the knowledge, the more fervent the love ..Leonardo da Vinci

Listen to music religiously, as if it were the last strain you might hear..Thoreau.

What we gave ... we have
 What we spent... we had
 What we left... we lost.
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Faith is the bird that feels the light and
 sings when the dawn is still dark.. Tagore
 * * * * *

Good poetry seems so simple and natural a
 thing that when we meet it we wonder that
 all men are not always poets. Poetry is
 nothing but .. healthy speech .. the best
 lines, perhaps only suggest to me that man
 simply saw or heard or felt what seems the
 commonest fact in my experience....Thoreau
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STONE-CAMRYN CHARACTERS

Have you ever wondered how the adults in
 the evening classes spend their non-danc-
 ing hours? Well, here goes .. colorful,
 but strange!

PATRICIA MAZUR fiddles on the fiddle and
 also sells the fiddles she fiddles on. In
 addition, she's the proud owner of a new
 motorcycle. Watch the lineup at the next
 Indianapolis Speed Race.

PHIL GERARD cruises along Chicago Boule-
 vards heeding cries of "Taxi, Taxi"!

BETSY ROSS is now a buyer at Colbys in-
 stead of stitching patriotic emblems.

JOHN WIDMER writes advertising copy for
 Fields and for relaxation models shoes,
 and gloves for a fashion magazine.

SUE PERLOWSKI and LOTTIE HEMINGWAY both
 formerly of the San Carlo Opera ballet are
 now expert key punch operators.

FRANKIE WEISS heads her own advertising
 firm.

Shy and demure LORETTA WACHOWIAK
 teaches ballet in her own studio way down
 on the south side.

BUDDY SULLIVAN handles his own theatrical
 booking agency.

SADLERS WELLS BALLET

No question can be asked about the unqual-
 ified success of England's "Sadler's Wells
 Ballet", to these shores. A gross of
 \$251,000 at the box office in a four week
 season at the Metropolitan in New York,
 and an advance sale of \$90,000 before cur-
 tain time in Chicago speaks for itself.
 Sensational and all the redundant adjec-
 tives have poured forth, and in fairness
 they were warranted on the part of the
 dancers and in the case of the production
 of "Sleeping Beauty", a magnificent ballet

spectacle meticulously danced and staged.
 It is difficult to understand the reas-
 oning (partly financial) which reduced
 this work to the more familiar, "Aurora's
 Wedding". On this ballet alone rests the
 admirable success in this country of the
 "Sadler's Wells".

Much is being written by critical judg-
 ment about the organization of the
 "Wells", the unity of style and presen-
 tation. Without diminishing in the
 slightest the remarkable achievements of
 Ninette de Valois, whose satisfaction in
 creating within a span of twenty years
 such an organization and receiving state
 sponsorship must be enough reward, it
 nevertheless, must be stated that to an
 immeasurable degree one must thank the
 British public. That public for nearly
 fifty years has been devotedly ballet
 minded; they have supported, encouraged,
 and have sent their sons and daughters
 in the belief that a career in ballet,
 though materially restricted, neverthe-
 less offers satisfactions not to be
 found in mere money. Britain has spawned
 many such organizations which found aud-
 ience and critical support. It still has
 them along with the "Wells", which has
 surely been brought to full flower
 through the unerring genius of Miss de
 Valois. I repeat it is a magnificent
 reward for years spent in the service
 of an ideal.

A word for the dancers without which
 no words would be necessary. In Margaret
 Fonteyn, England has a proud possession,
 for here is one of the greats. Her ease
 of technique, radiance of person, and
 most important, lack of affectation
 could and should be a model for all
 American dancers. America feels it a
 privilege to see this artist at the
 height of her powers. Lucky is the com-
 pany to possess a real classical baller-
 ina, but the "Wells" has more on the dis-
 taff side. Mention and applause must be
 given to Moira Shearer and Beryl Grey,
 both dancers of rare quality. Poor Miss
 Shearer suffers somewhat in her own
 country from being too pretty. It seems
 strange in art that physical charm
 should be suspect, but such seems to be
 the case. Miss Shearer seems to this
 country a vary rare talent in many roles
 rivaling her co-artist Miss Fonteyn.
 Beryl Grey is for the future. She has
 mastered the physical problems of a

classical style and technique. At the moment it is with these she speaks, but mastery of spirit and drama are there too. Beryl Grey is a name to remember. Space will not permit compliment to each member but each dancer made important contributions to the whole. That is the real secret of this company. The "Wells" does not have a male dancer of stellar importance. However, in the men's work compliment must be made for good deportment and taste. The war years have not been kind to this section. Each man in the company excelled in mime and partnering. The best partnering in memory was in evidence in "Sleeping Beauty". Now, in the next few years talent comparable to the ladies should develop. John Field and Kenneth McMillen showed an authority that only further performance experience can develop.

Odious comparisons are being made between extant American organizations and the "Sadler Wells". These will lead to only unpleasantness. It is true there is no comparable organization in this country, but there are dancers and creators of equal importance. It has been noted that the "Wells" is financed in a degree by the British Arts Council and therefore in effect by American money. To this is credited the perfection of this company. There are two answers to this: the British government smiled on Miss de Valois' effort only after it was truly established. This is very nice, very helpful, but the company could fill British theatres to the doors before it was, so to speak, knighted. The war created this vast audience due entirely to strenuous war time performance schedules of all British companies. The growth of this company must be allowed to the peculiarities of the British soil; audience support through lean and tentative years, critical support from the beginning and government support in the form of limiting competing companies as early as 1938. Plus the fact that the "Wells" has stood from the beginning for the traditional and not the experimental. It is much easier for success if one only perfects a form which has won its adherents forty years earlier. The company represents a triumph of what everyone knows. As for American money, while it undoubtedly eases a burden, it is not the final answer for this company. As one American dancer, Ruth Page, pointed out, "They (the British) do not really need the Marshall Plan, all they have to do is

export their ballet". No, the credit for the perfection of this organization lies with Miss de Valois, her advisors and to the British public. When America has nurtured a soil of appreciation, when efforts are helped, when dancers are not trained for immediate success, when costs make it possible for creative works to be properly presented, then and only then will we have a great company, government support or no.

In closing, let us point out that the "Ballet Theatre" possesses great creative dance works as does every other group in this country. Comparison can be made, favorable to us, with any of the modern offerings of the English company. A case could be made for the "pillar to post", methods, inevitable at the moment in this country, as against a wholesale adaption of the traditional as sponsored by the "Sadlers Wells". It is manifest that true adventure is being made here in the dance art. This offends the traces of Russian thought present among us. But it should be observed that the Russians changed and enriched the art of the ballet, and a mutation would seem necessary in this country.

THE QUESTION BOX.

1. What nationality are the following dances?
 a. Kolo b. Bourree
 c. Cachucha d. Rye Waltz
 e. Mazurka f. Czardas.
2. What is the professional name of the following dancers?
 a. Peggy Hookham b. Edris Stanley
 c. Nora Koreff d. Hilda Munnings
 e. Ruth Murphy f. Marie Gilbert
3. Whose critical essays stand today as models of dance commentary?
4. Name three great teachers of ballet of the past.
5. Who were the four original dancers of the pas de quatre?
6. What two American dancers were pioneers in the use of draperies, lights and musical interpretations?
7. Who was Johann Strauss' chief competitor in the writing of waltzes?
8. Name three modern composers for Ballet?

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THE WALTZ

Every nation has at least one national dance that we have come to regard as peculiarly its own, a dance that seems to epitomize the spirit of the people. The mere mention of its name at once brings to one's mind the country in which it was born. Think of the Irish jig, the French Minuet, the Italian Tarantella, the Spanish Jeta, the Russian Gopak, the Polish Mazurka, the Hungarian Czardas, and the Czech Polka. To such national dances belong the landler and the waltz, the foremost dances of the Germanic peoples, and in particular of the Austrians.

It is no exaggeration to say that thanks chiefly to such composers as Schubert, Lanner and the Strausses, the waltz has become the musical symbol of Austria, or more precisely, of its capital, Vienna.

It is not until about 1750 that we first come across a dance called the Walzer. The word itself, is the noun from the verb "walzen", connected with the Latin Volvere, and in its widest sense denotes a rotating motion, such as rolling, turning or revolving. It had been in use in the German language for a number of centuries, yet not until the second half of the eighteenth century was it used to describe an apparently new form of dancing in which the turning of single couples constituted one of the most characteristic features. This new round-dance in triple time quickly gained immense popularity in the southern parts of Germany, Bavaria, Austria and Bohemia.

The precise origin of the waltz is rather obscure, but this much is certain, it neither sprang up so suddenly as it appears to have done, nor can it be ascribed to a single inventor. It derived, to all intents and purposes from the landler, and through it from the folk-dances of Southern Germany ... from The Waltz by Mosco Garner.

BALLET Russe SEASON

By Jeanne Grant.

The Ballet Russe de Monte Carlo returned to the Civic Opera House, October 17, for a two weeks engagement, bringing their standard repertoire and a scant handful of new or revived works. The company seems to have become bogged down in a mire of Swan Lake - Nutcracker - Scheherazade combinations, and has deserted some of its more worthy productions in favor of this trio with more box office appeal than artistic

worth. Ballet Imperial, for example, was presented only once, as was Concerto Barocco. These two abstract compositions are brilliant examples of pure dance, but they must be rehearsed and presented more often if the corps de ballet is to discover just what is going on.

Paquita, as revived by Alexandra Danilova, is confined to the closing dances of what once was a ballet in two acts and three scenes. Although Danilova obviously meant this to be a show-off work for herself, her variation was outshone by that done by Gertrude Tyven.

Chamie's Birthday was the genuine premiere of the season. Mary Ellen Maylan handled her role completely and Nina Novak sparkled as the partner of the leader of the ball. Danielian as the leader did well with what there was to his role, but he is worthy of much more. Oleg Tupine as the Beloved was more fortunate with his role and did the best dancing of the season.

On the brighter side was Danilova's Coppelia, and in Giselle she presented a carefully constructed, well thought-out characterization, and Frederick Franklin surprised even his admirers with a brilliant Albrecht. It seems he has never danced as well. Boris, too, was a surprise in Pas de Quatre as the ethereal Marie Taglioni. She was detached and restrained. Mary Ellen Maylan's Ballet Imperial still seems to be her best part, though she has added many roles to her repertoire. Her Sugar Plum Fairy in the Nutcracker was a personal triumph.

QUESTION BOX ANSWERS.

1. a. Serbian b. French c. Spanish
d. American e. Polish f. Hungarian
2. a. Margot Fonteyn d. Anna
b. Ninette De Valois Sokolova
c. Nora Kaye e. Ruth Pryor
f. Lola Montez
3. Noverre's Letters.
4. Carlo Blassis, Nicholas Legat and
Enrice Cecchitti.
5. Grahn, Grisi, Cerite and Taglioni.
6. Loie Fuller and Isadora Duncan
7. Lanner
8. Bernstein, Moross, and Copland.

RECOMMENDED READING

The following list contains suggestions for recommended reading of balletic literature. Students of the ballet should read some, if not all of these books, to add to their ballet education.

BALLET LOVERS POCKET BOOK - Ambrose
 BALLET LOVERS COMPANION - Ambrose
 BALLET IN AMERICA - Amberg
 FOLK DANCES FOR ALL - Herman
 MAKING OF A DANCER - Haskell
 BALLET ALPHABET - Kirsten
 FRENCH-ENGLISH DICTIONARY
 OF TECHNICAL TERMS - Beaumont

Special mention is made of the book, AN ELEMENTARY TREATISE UPON THE THEORY AND PRACTICE OF THE ART OF DANCING by Carlo Blasis. First published in 1820, re-printed in 1944, it contains valuable information that is of interest to every serious student of the dance. It includes general instruction to the pupil, the study of the legs, body and the arms, principal positions, steps and information on character dancing. The many fine drawings alone, make it worth the price \$2.50.

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PAT HEIM'S HUMOR

The buses have a new motto: "The public be jammed".

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The theatrical producer approached a critic who had panned his show:

Producer: "You were very severe on my play. What was so bad about it?"

Critic: "I didn't like the way the lights were handled."

Producer: "What was wrong with them?"

Critic: "They were on."

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Grandma get off the kitchen stove. You're too old to ride the range.

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Sea gull lands on a channel marker:
 "Buoy meets Gull."

* * *

Grandma put down the jukebox. That's no way to carry a tune.

THIS ISSUE

This issue has been prepared through the combined efforts of Howard Bourne, Walter Camryn, Jeanne Grant, Patrick Heim, Betsy Ross, Yolanda Salla, and Bentley Stone. The lapse between the fourth issue and this one we will blame to a combination of over-ambition and human failure. We will welcome articles from every source that are informative and newsy.